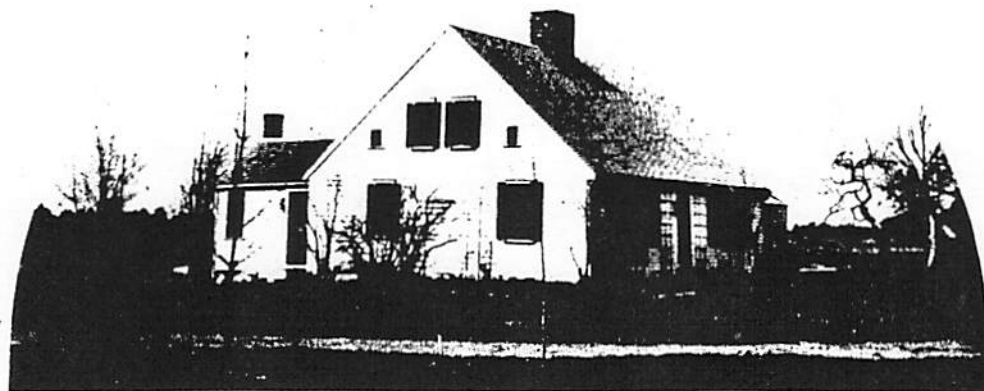


*Houses -  
1st Mayflower - 126  
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Pilgrims  
Every*



# PILGRIM HOMES

AND

## HOW THEY WERE BUILT

By CARROLLA A. BRYANT

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FOREWORD BY  
GLEASON L. ARCHER, LL.D.  
DEAN, SUFFOLK LAW SCHOOL  
COUNSELLOR GENERAL  
GENERAL SOCIETY OF MAYFLOWER DESCENDANTS  
AUTHOR AND RADIO LECTURER

# Treasure Hunting in Pilgrim Land

GLEASON L. ARCHER, LL.D.



AVE you ever gone treasure hunting in the land of the Pilgrims? Hunting for those substantial treasures of craftsmanship in home-building that have outlasted eight generations of men? Yet these gems of architecture are to be found along ancient highways of Pilgrim Land. The primeval forest background has vanished. The cart road may have become a smooth boulevard. Modern architects may have set down their handwork here and there along the way, but wherever you chance to find a genuine colonial home, there you may profitably pause and feast your eyes upon one of New England's greatest monuments of the past.

Fortunately, people are beginning to awaken to an appreciation of what these ancient landmarks mean to America. In all New England we have no legacy of early days that can approach them in potential value. They are an enduring investment. Such homes cannot be built today. Modern imitations cry aloud to Heaven, "I am a fake." Why? Because the Cape Cod Cottage was framed of hand-hewn timbers, — massive pine and oak, — whip-sawed boards of amazing width, and, moreover, assembled by artisans whose skill with mortise and tenon may well excite the admiration of posterity.

It is a singular fact that the first flowering of architecture in the new colony when the *élite* of Plymouth moved from crowded quarters to spacious Duxbury should have been this world-famous cottage type. That it captured the fancy of home builders throughout the colony is evident from the fact that practically every house in Duxbury, Kingston and the towns formed thereafter in Plymouth Colony for three generations were of this basic type. That is why some of these houses have survived to the present day, — the multitude of them in the beginning and the enduring manner in which they were built.

Fires have taken ghastly toll. Carpenters through all the generations since pioneer days have laid profane hands upon these priceless treasures — building ugly additions, dormer windows to disfigure the roof, tearing out hand-made doors and multipaned windows, replacing them with unlovely factory-built substitutes.

It has been my good fortune to have acquired a rare old cottage that dates back to the beginning of the village of West Duxbury, undoubtedly built by Dr. Thomas Delano in the year 1667. The cottage had been "modernized" and disfigured in the process. We have recently restored it to its original lines, and, so far as practicable for modern living, have furnished it in keeping with the period in which it was built.

My collaborator in this fascinating task has been Miss Carrola A. Bryant, a descendant of John and Priscilla Alden as well as of numerous Plymouth-Duxbury families. She is a profound student of early Pilgrim architecture. Her success in this line and her

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## TREASURE HUNTING IN PILGRIM LAND

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keenness for things colonial has led me to urge her to devote her talents to the restoration of old homes in Pilgrim Land by guiding those who would gladly purchase and restore them if they could be sure that they were buying a genuine "first edition." I have volunteered to assist in searching out and establishing the historical authenticity of such treasures. She has prepared the following timely suggestions for those who seek to rescue and preserve to posterity the work of ancient craftsmen of Plymouth Colony.



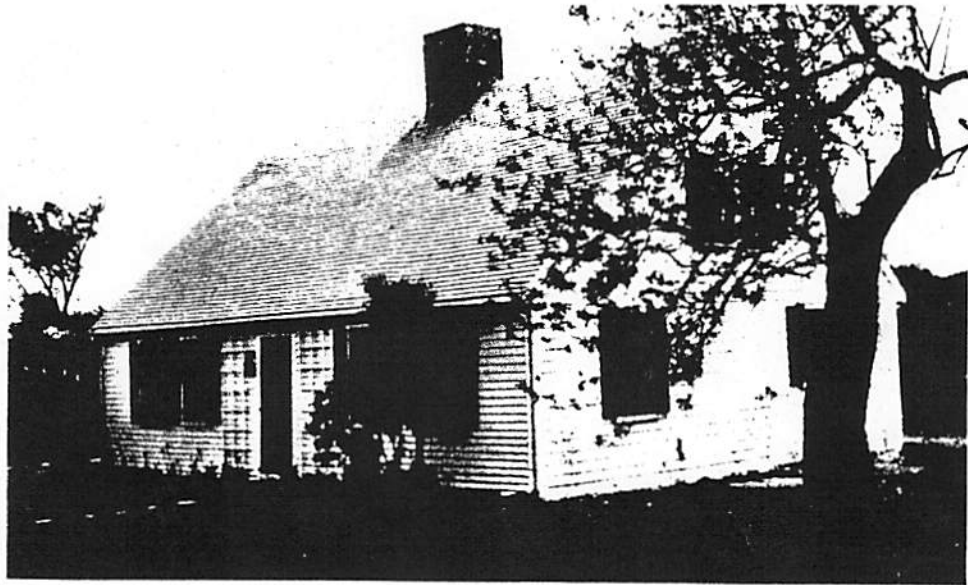
A HOME IN OLD DUXBURY THAT CRIES OUT FOR AN OWNER

*Houses* 4/26

## The Cape Cod Cottage

CARROLLA A. BRYANT

Historians, antiquarians and architects have written much concerning the mansion houses of our ancestors, yet mansion houses were not typical of the homes of our forebears. The purpose of this brochure is to depict the humble yet truly beautiful dwelling, the so-called Cape Cod Cottage, which the great majority of our New England forefathers called by the blessed name of home. It was a simple story and a half structure, yet built with such marvellous accuracy of proportion as to attain classic dignity and charm. How those proportions were first attained by the artisans of early days must ever remain a mystery, but we do know that at an early date in the history of southern Massachusetts this particular type of dwelling became the prevailing style of architecture to be encountered along the country roads. The Cape Cod Cottage was a jewel set in the living green of the country side of colonial days, just as it is a thing of beauty in the landscape of today.



DELANO COTTAGE (1667), WEST DUXBURY

Ancient houses were built close to the ground, for their builders knew and feared the wintry blasts against which fireplaces were scant protection. The Cape Cod Cottage therefore presents the effect of resting upon the ground — its foundation stones scarcely visible. In many cases wide boards, flaring outward a bit, were so fitted as to conceal the foundation entirely.

The low front elevation, the long slope of roof crowned by a great central chimney are characteristics that cannot fail to impress the beholder. But it is the exquisite

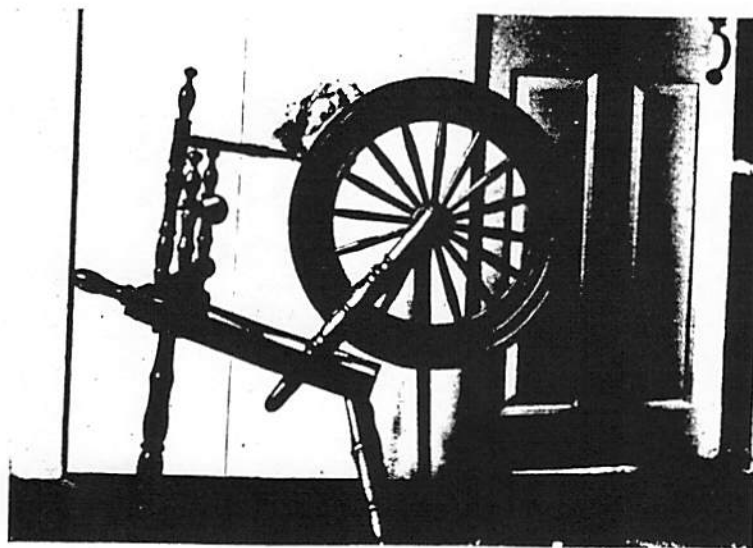
## THE CAPE COD COTTAGE

balance of proportions — of door, windows, walls, roof and chimney — that renders the Cape Cod Cottage a triumph of craftsmanship in housebuilding. The entrance door, hand-made and beautiful, is usually in the exact centre of the front elevation. It rises almost to the eaves of the cottage, leaving barely enough space below the close hatched eaves for the graceful door frame, — a frame in itself a credit to the skilled builder of long ago.

The windows rise to the same height as the door but with ample wall space beneath them. The effect of door, wall and windows, roof and broad chimney, is as though one of the old masters had rendered into enduring wood and brick the symmetry and magic of proportion usually to be found only on canvas.

### The Chimney

The Cape Cod Cottage was virtually built around the chimney, a huge affair, rising out of the roof like a sturdy giant, square and squat, but with a symmetry all its own. The chimney had many flues. Every room had its fireplace and every fireplace its separate flue. The base of the chimney in this type of cottage was therefore of mammoth proportions. In some ancient houses the chimney exhibits ingenious excrescences of brick by which flues were brought into the main pile. To be sure, in many cases time has dealt harshly with the original mortar, and modern masons have solved the fire hazard by plastering the entire chimney, thus concealing the art of brick masons of long ago.



A FIRESIDE COMPANION

Now an ornament, but once a necessary adjunct to every Pilgrim home



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## THE CAPE COD COTTAGE

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### The Roof

The roof of the true Cape Cod Cottage has a straight slant from ridge to eaves, as distinguished from the gambrel roof in which there is a hump or double slant. The gambrel roof did not originate in New England but is generally credited to the Dutch. To be sure, it is often found side by side with the Cape Cod type, and even on houses identical in other respects with the latter. The Alexander Standish house erected in Duxbury in 1666, and the Harlow house of Plymouth dating about 1677, each have a gambrel roof, but the Major John Alden house in Duxbury (1653), a two-story structure, has the same roof lines as the Cape Cod Cottage. This is true, also, of the Major John Bradford house (1675) in Kingston, and the Howland house (1677) in Plymouth. In the two-story houses we sometimes find an extension of the roof in the rear, as in the Bradford house, giving a lean-to effect that is not displeasing to the eye.



A GAMBREL ROOF HOUSE  
IN PEMBROKE

Note that it has all the lines of the Cape Cod Cottage except for the roof itself. The chimney is typical of the early period

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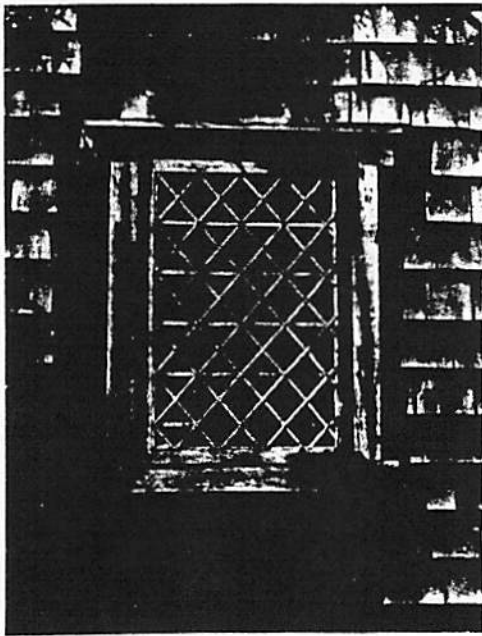
## THE CAPE COD COTTAGE

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### Windows

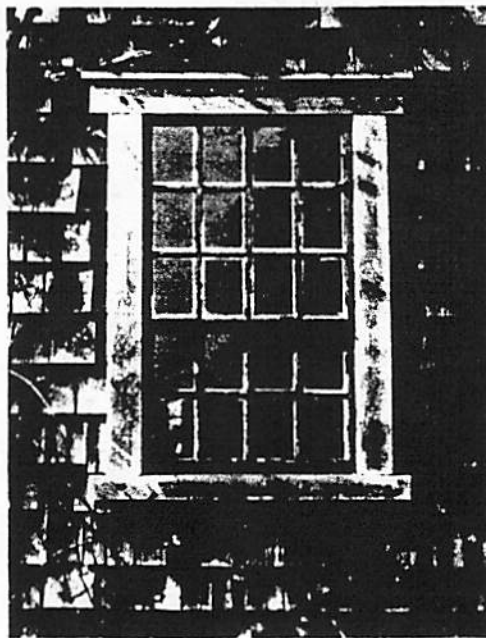
The Cape Cod Cottage of early days had the multipane windows so characteristic of the age, the beautiful hand-made sashes held together by wooden pins. Twenty-four small lights was a common pattern, although in small houses there might be eighteen panes, or even sashes of unequal size, nine panes above and six below.

Doubtless the original windows were equipped with plain wooden shutters, but these later gave way to a more useful and decorative shutter similar to those of today. A white cottage with green shutters can be a thing of beauty, as witness the Delano Cottage in West Duxbury.



THE EARLY TYPE OF DIAMOND PANE,  
LEADED GLASS, AS SEEN IN THE BRAD-  
FORD HOUSE IN KINGSTON

ANOTHER WINDOW IN THE BRADFORD  
HOUSE, THE MULTIPANED WINDOW OF  
THE CAPE COD COTTAGE



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## THE CAPE COD COTTAGE

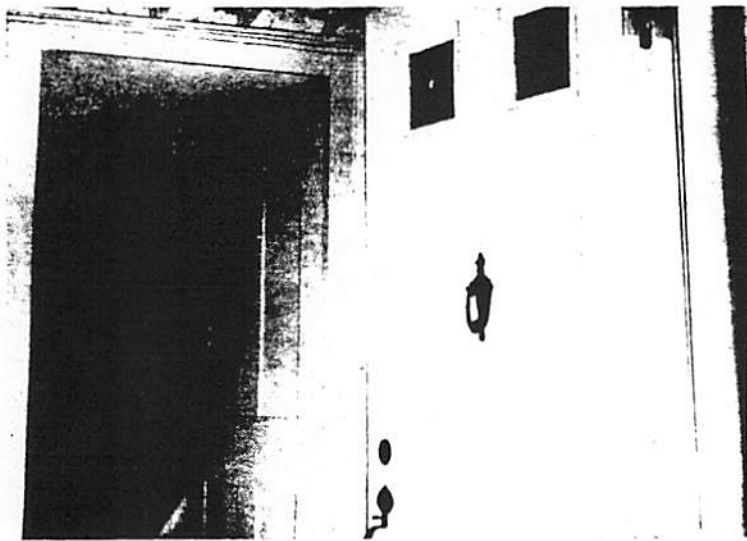
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### The Entrance Door

The massive entrance door of the Cape Cod Cottage bespeaks an age when protection from enemies rendered necessary stout panels and great strength. Early craftsmen, however, achieved artistic triumphs in fashioning the entrance doors, six graceful panels, or four panels with two bull's-eye lights at the top of the door, being usual designs. The knocker, too, had its place in the scheme of beauty, as may be seen in any Pilgrim doorway that smiles upon us as we pass it by.

### The Entry

The door swings upon a tiny entrance hall which has the appearance of a panelled closet, surrounded on four sides by doors, — a door directly opposite the entrance, leading by a ship's stairway to the attic; a door at the right, opening into the old-time parlor, the room of silent grandeur; and a door at the left, leading to the living room of the cottage. This we enter!



ENTRY OF DELANO COTTAGE

The front door is wide open. The door into the old-time parlor,  
now a bedroom, is also open



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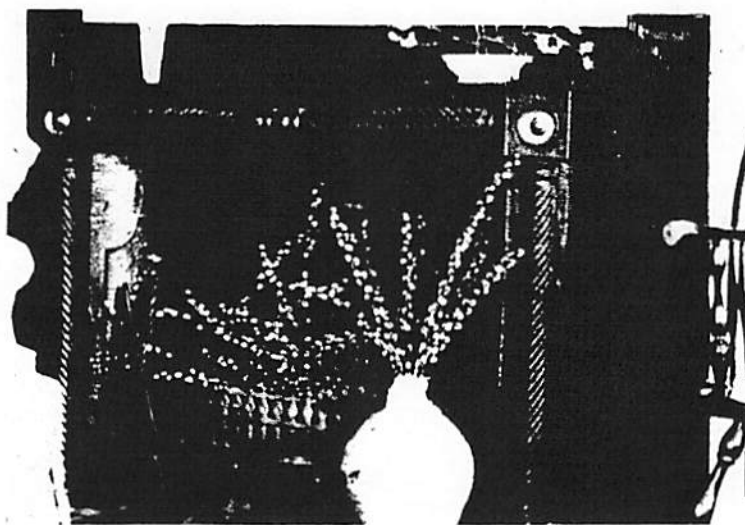
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THE CAPE COD COTTAGE

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### The Living Room

The floor with its wide boards attracts our attention. The restless feet of generations have scoured the wood fibres into uneven surfaces, with knots protruding here and there, and nail heads rounded by long use. The narrow baseboards are hand-carved, with a simplicity that charms the beholder. The dado, the window frames, the low ceiling — symmetry all, that touches the heart. The fireplace, in this room as in every other, is the heart and soul of the room. Its smoke-stained brickwork conjures up visions of successive generations that have basked in the radiance of leaping flames. It offers glad hospitality to all who now or hereafter may seek its friendly presence on a winter night.



FIREPLACE IN THE LIVING ROOM, DELANO COTTAGE

The original fireplace was bricked up to make room for the later iron frame

### The Kitchen

The central room, sometimes referred to as the Hall, was the kitchen of former days. In winter it was the living room as well, — the gathering place of the family. In many ancient cottages the great fireplace occupied the inner wall of the room, a door on either side leading to the parlor and living rooms. The other three walls were usually panelled between doors and windows, — panelling of simplicity and grace that lent an air of distinction to the room.

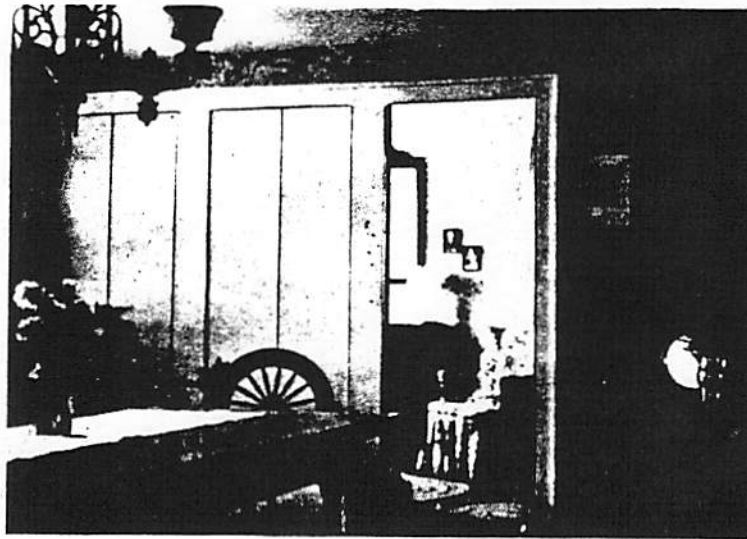
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## THE CAPE COD COTTAGE

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The chief interest of the kitchen, then as now, is the wonderful old fireplace. In the earliest type of Cape Cod Cottage, as illustrated by the John Alden house and the Delano Cottage, the oven is in the back of the fireplace itself. The later and prevailing type shows the oven at one side of the fireplace. In the earliest type, after the oven was fired and ready for baking, a heavy oak plank was fitted over the opening and plastered with wet clay to retain the heat and steam. This custom of wooden doors was continued when the oven was built outside of the fireplace, but in later times the opening was fitted with a permanent iron door of ornamental design.

In the larger fireplaces there were two cranes, one longer than the other. Huge iron pots, iron kettles and porringers, gleaming pewter and the various utensils used by housewives of pioneer days gave the old-time kitchen a dignity all its own.



THE OLD KITCHEN OF DELANO COTTAGE IS NOW THE DINING ROOM

A small bedroom is seen in the distance. The door at the extreme left once led to the "scuttle stairway" by which the children climbed to the attic

The kitchen had a veritable wainscotting of doors. In the Delano Cottage there are nine of them opening into the old kitchen. Doors, moreover, in this type of cottage gave promise of what lay beyond them. For the woodshed and cellar stairs plain batten doors, beautiful in their simplicity, guarded the portals. For the living room and parlor — the formal rooms of the cottage — the doors were beautifully panelled. The same was true of the bedrooms, but the scuttle stairway, through which the children made entrance and exit, had a door appropriate to its purpose, — a plain door of two wide boards nicely matched and fitted.

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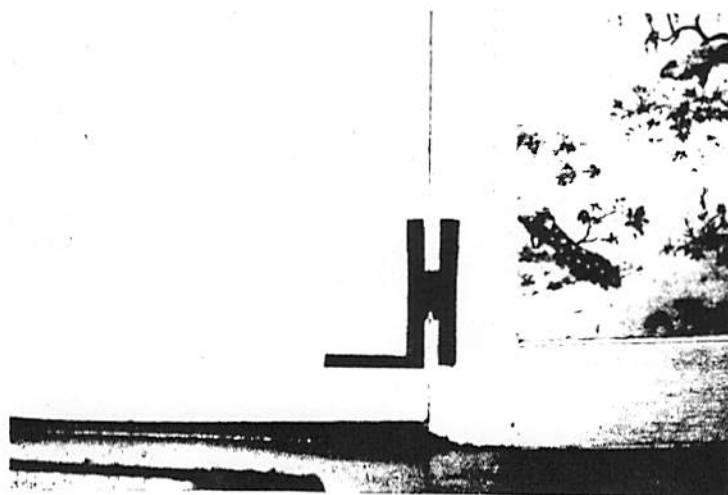
## THE CAPE COD COTTAGE

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From the kitchen is a door leading to the cellar stairs. Cellars in Pilgrim days did not extend under the entire building but were small and heavily walled with masonry — veritable dungeons.

The inevitable woodshed, sometimes dignified by the name of porch, had its appropriate door from the kitchen.

There were usually two small bedrooms adjoining this important room, one on either side. The parlor itself was sometimes turned into a bedroom, especially in winter. Half-grown children, and they were legion in olden times, slept in the attic, and special ladder-like stairs were sometimes provided for their exit from the kitchen to the regions above. In some cottages the "scuttle stairway," as this was frequently called, was a virtual closet off the kitchen, with a trap door leading into a corner of the attic. Even the open attic had its fireplace, and it surely needed it on winter days. Thus the kitchen with its numerous doors commanded every part of the Cape Cod Cottage.



THE H AND L HINGE, HAND WROUGHT AND BEAUTIFUL

This is an original hinge installed in Delano Cottage by its builder in 1667. Door from living room to entry

### Colonial Hardware

The hinges of doors of any considerable size were of the H and L type. In pioneer days, when screws were non-existent or mere blunt-ended affairs, the carpenters seem to have used a hand-made nail, sometimes with a washer of metal beneath. For large interior doors, such as those leading to the woodshed, a strap hinge of generous proportions was used. It was not the modern double strap, but one that ended at the door frame, its socket fitting over a stout upright flange of iron upon which the door rotated when opened. The H hinge was used for closet doors. For cupboard doors pioneer artisans became more artistic, fashioning hatchet or even butterfly hinges. The massive

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## THE CAPE COD COTTAGE

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strap hinge was the appropriate member for the doors of barns and sheds. Latches and thumb pieces were more uniform. Simplicity was the watchword, but a simplicity that charms. Doors were generally bolted, although locks of mammoth size are sometimes encountered in ancient homes. The Bradford house has one outer door in which the hardware was so fashioned as to permit the latchstring to be hung out or withdrawn at the will of the occupant.

### Clamshell Plaster

The pioneers of New England were an ingenious lot. Lacking lime of the orthodox type they nevertheless provided a very efficient substitute by utilizing the by-products of their staple diet, — clams and oysters, their shells rich in lime. When prepared and ground these shells formed the essential element of the famous clamshell plaster so often encountered in ancient houses. Well mixed with hair to hold it together it was spread thin over the lathing. This lathing, by the way, was formed of boards split into grotesque shapes and pulled apart when being nailed into place. Plaster was forced through the cracks, making a bond that has endured in many instances for centuries.



THE GREAT CHIMNEY, DELANO COTTAGE

This view of the chimney shows in the background the outer wall of a bedroom in the attic. Note the lathing of boards and how the ancient clamshell plaster was forced through the cracks

### Paint

The luxury of paint was no doubt unknown to most Pilgrim homes. Unpainted doors and wainscoting was the accepted order of things. At an early date, however, the pioneers discovered that blue clay and skim milk produced a surface covering that

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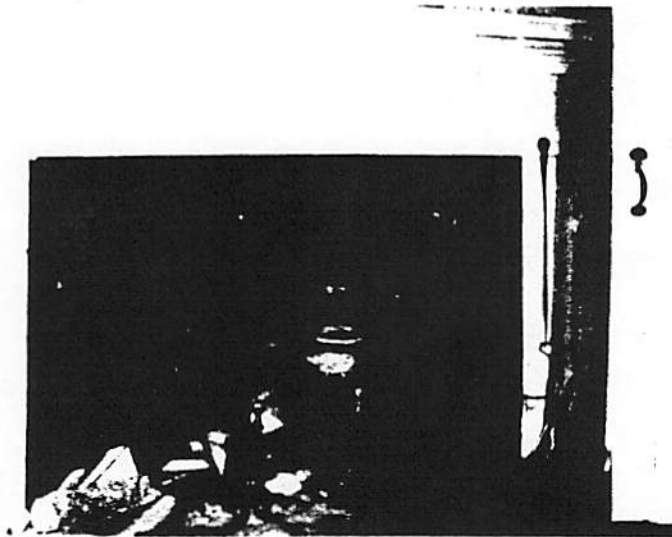
## THE CAPE COD COTTAGE

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was more pleasing to the eye than plain wood or plaster. In ancient attics to this day may be found the peculiar blue paint, not unlike the color produced by cooked blueberry juice mixed with milk, that was the result of this union of skim milk and blue clay applied by the industrious owner who has since slumbered for centuries in the near-by cemetery.

### Shingles and Clapboards

Plymouth Colony soon learned the costly lesson that thatch was no fit covering for houses in which hot fires must be maintained as protection against the elements. A spark in the thatch spelled disaster to the home. A boarded roof, even though all boards ran from ridge to eaves, was not a complete answer to the problem of keeping out rain and snow. At an early date the pine shingle, riven or split with a froe, came into use. This shingle was at first roughly fashioned, all the way of the same thickness, which produced an awkward, bristly sort of roof. Pioneer ingenuity and industry, however, soon brought into use the shaved shingle, fashioned with a draw shave evenly thinned from a thick butt to a thin upper end. Courses of shingles thus prepared fitted exactly and produced a pleasing effect. Shaved shingles were used for walls as well as roof, displacing the clay boards originally in vogue. When walls were made of squared logs chinked with clay a heavy rain could play havoc with the clay unless protected by the horizontal clay boards.



FIREPLACE IN THE "PARLOR" OF ANCIENT DAYS, NOW A  
MASTER BEDROOM

Note the graceful door handle and thumb latch of the door that leads to the kitchen



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## THE CAPE COD COTTAGE

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The clay board later became the clapboard of modern times. It was not as warm as the shingle with its superimposed layers of wood, but it was more attractive to the eye. The custom thereupon grew up of covering the front wall of the house with clapboards, but the other three sides were protected by shingles. When the Delano Cottage was reconditioned in 1933 the shingles on the walls were found to be the originals, fastened with hand-made nails.

### Framing of the Cottage

The houses of the early Colonists were framed of hand-hewn beams, morticed and tenoned with a skill that challenges admiration. Oftentimes the great beams were hewn to appropriate dimensions in the forest where the trees were felled — pine girders capable of supporting any weight. Cross beams were less massive, of oak, usually whipsawed rather than fashioned with an axe. An oak log of large size might thus be cut into many three by three inch cross beams, strong as iron, and, when seasoned with time, well-nigh as hard. It is perhaps not generally known that the first comers to Plymouth and Massachusetts Bay had in their company men whose trade was that of the sawyer. It required two men to operate the whipsaw, one in the saw pit and the other on the platform above, against which the log was leaned and clamped during the sawing process. Thus before sawmills came into vogue the oak beams of Pilgrim homes were the product of hand labor with the whipsaw.



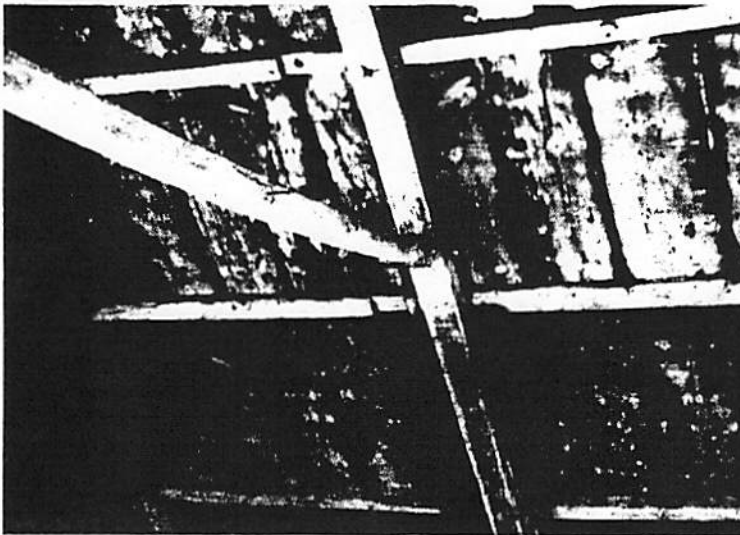
A CORNER OF THE DELANO BARN AT THE EAVES

By observing the board at the corner it will be seen that the corner beam begins to broaden into a shoulder about six feet below the eaves. Note the planks between the diagonal braces.

The barn was not shingled originally but cracks were covered with narrow battens.

## THE CAPE COD COTTAGE

Since no studding was used in framing houses and barns in ancient days, and all boarding was vertical, it was essential to strengthen the boards of a wide wall expanse. This was done by utilizing the discarded outer planks of a log in squaring it for sawing into boards. Such a plank was spiked to the diagonal beams and the boards nailed to it. Since it is impossible to illustrate this by pictures of wall construction of the cottage, let us go into the Delano barn, where the workmanship of 1667 is still plainly visible. The great corner beams of house and barn are similar — massive square pillars, so fashioned that the upper end had a noticeable shoulder to support the three beams that were morticed into it. The accompanying illustration, despite the foreshortening of view by the camera, discloses this characteristic as well as pictures the use made of the planks in strengthening a board wall.



ROOF CONSTRUCTION IN DELANO ATTIC

Note the plank-like boards of the room, discolored at the edges by rains that penetrated the ancient shingles. Everything in sight is original construction.

All the beams of a house were morticed and tenoned in advance of the raising. Each joint was marked upon both members for guidance at the raising. Even the holes were bored and the oak pins provided. Then came the great day when the neighborhood was invited to the raising, — a day of rejoicing. A new house was being born and the community thus being strengthened. No frolic of ancient times could compare with a raising — its bustle of activity — every man or boy tugging at ropes or pushing the rising beam with poles until its tenon settled into the mortice of sill or girder. An oak pin was then driven home to hold the beam fast for all time. Thus the skeleton of the house was fabricated, later to be boarded in with those magnificent pine boards — whipsawed, every one — whose width excites admiration to this day. The boards were

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## THE CAPE COD COTTAGE

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thicker than the modern sawmill product. They were spiked to the beam with hand-made nails. Roof boards were so laid as to span the distance from ridge to eaves. The roof beams from ridge to eaves were hand-hewn pine, supporting the cross beams of oak, which were made to fit flush with the outer surface of the supporting pine beams.

In Delano Cottage the slant from roof to eaves in the attic is about twenty-two feet. There are six sets of supporting pine rafters five by seven inches. Each set of rafters is held true by a cross member of oak, three by three and pinned with oak pins. The horizontal oak "ribs" of the roof are three by three, set down flush into a morticed recess in the supporting pine beam. There are five lines of them from eaves to ridge on each side. An interesting feature is the fact that ends of ribs may protrude several inches beyond a rafter on either side. Oak pins are one inch in diameter, nicely fashioned to fit the hole, larger at the butt so that when driven home they are fixed almost immovably.

Thus the Delano Cottage was raised in 1667. Who can say that John Alden and Priscilla were not present at this important ceremony, for was not their daughter, Mary, to be the first mistress of Delano Cottage? We may picture the final scene at the raising, — the symbolic fixing to the ridgepole of a pine bough with its waving plumes to signify the roof tree of a new home. Then came the feasting and frolic, — a mad frolic, sometimes, even in Pilgrim days, for much strong water was customarily consumed at raisings. A reveller might repent in the pillory next day, but this did not deter him from his exuberance at the raising.

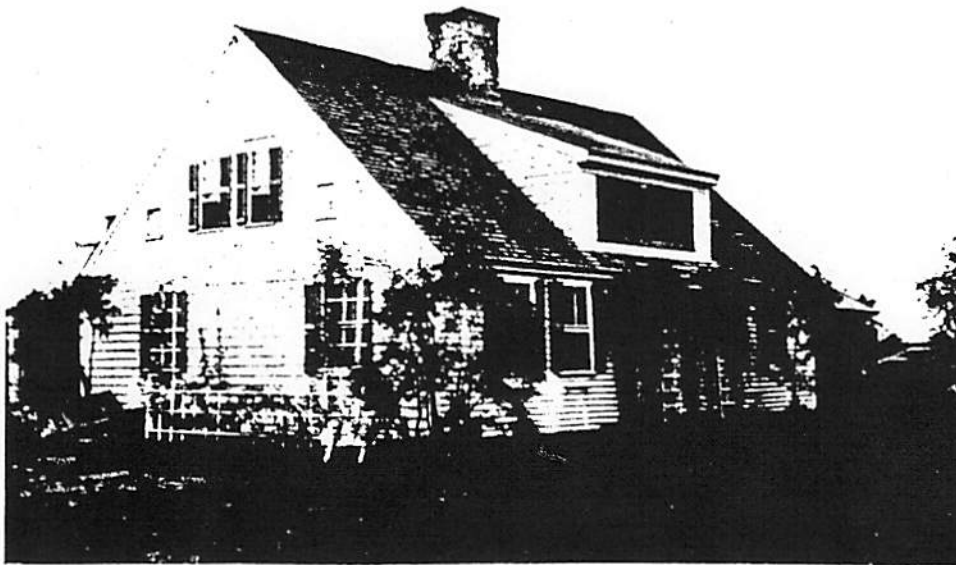
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## The Romantic History of Delano Cottage

GLEASON L. ARCHER, LL.D.

The Delano Cottage on High Street, West Duxbury, Massachusetts, is one of the oldest houses in the section once known as Namassakeesett, a portion of which was later set off from Duxbury as the town of Pembroke. High Street begins near the Herring weir in Pembroke. It was the ancient thoroughfare from the "Old Garrison" to Duxbury proper. The "Old Garrison" was the first dwelling in the ancient village of Namassakeesett, and was built by Robert Barker about 1650. Barker was certainly established there in 1651, for in that year Captain Myles Standish conveyed to him thirty-one acres of land in Namassakeesett. A year or two later the town of Duxbury, which then included the most of Pembroke, conveyed other lands to Barker. The Barker house served as a place of refuge from the Indians in King Philip's war, hence its name the "Old Garrison."

We have no means of knowing how many houses there were in Namassakeesett prior to King Philip's war, but we have good reason to believe that the Delano Cottage in West Duxbury was one of them. There is very strong circumstantial evidence to the effect that the cottage was built by Dr. Thomas Delano as early as 1667, and that the first mistress of the cottage was none other than Mary Alden, daughter of John and Priscilla Alden.



DELANO COTTAGE IN JULY, 1933, WHEN PURCHASED BY DEAN ARCHER



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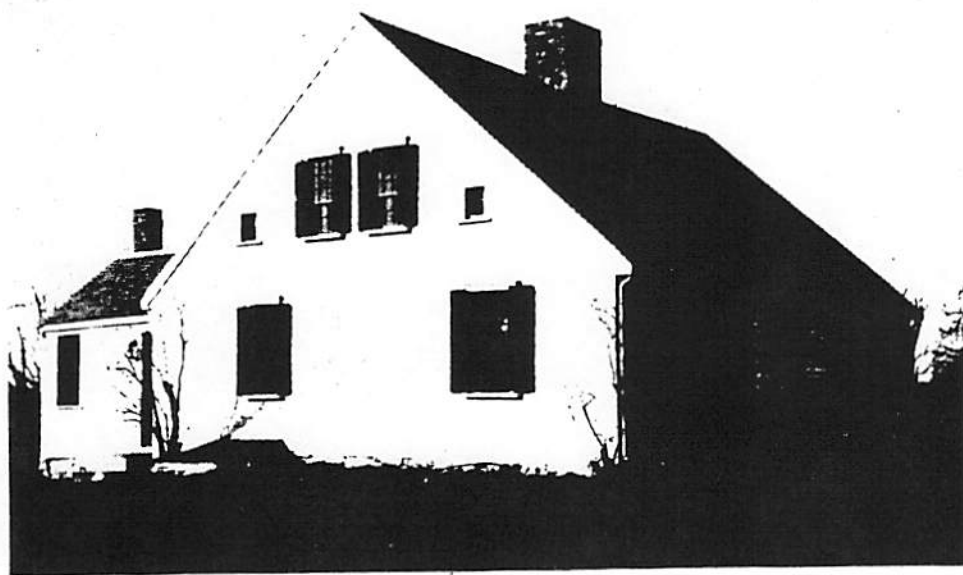
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## ROMANTIC HISTORY OF DELANO COTTAGE

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The evidence in support of this theory is as follows: The roof construction is identical with the John Alden house (1653) in Duxbury. Its fireplace is of the same type and the brick oven is in the back of the fireplace — just as in the Alden house. Ovens in the earliest houses only were built in this manner.

If, then, we consider that in 1830 the cottage was owned by Nathan Delano and had always been in the Delano family since Plymouth land titles began in 1685, and we find that Nathan's great-great-grandfather was Dr. Thomas Delano, who married Mary Alden in 1667, we have reason to believe that Dr. Thomas built the cottage for his bride in that year and borrowed ideas of construction from the Alden house in Duxbury.



DELANO COTTAGE IN APRIL, 1934

A further bit of evidence connecting the Alden family with the ancient village of Namassakesett lies in this: A tradition exists that a certain other house on High Street, but a few rods distant, was built by a son or son-in-law of John Alden. The records show that in 1830 this house was occupied by William Loring, whose mother was Alethea Alden, a great-granddaughter of John and Priscilla through their son David Alden. According to Winsor's "History of Duxbury" (page 214) David Alden in 1679 was granted forty acres of land apparently in the present village of West Duxbury. It is natural to suppose that if his sister Mary were already living on High Street, David Alden had good reason to build a house in the same locality.



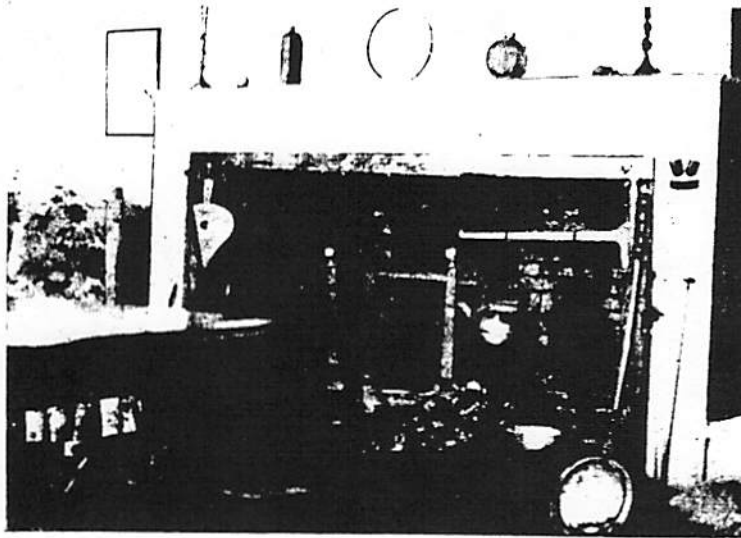
## ROMANTIC HISTORY OF DELANO COTTAGE

The successive owners of Delano Cottage are indicated below:

(1) Dr. Thomas Delano (son of Philip De la Noy), born in Duxbury March 21, 1642; died in Duxbury April 13, 1727; married Mary Alden in 1667. Their first son, Benoni, moved from Duxbury. The second son lived in the east part of the town. Their third son, Jonathan, lived in West Duxbury.

(2) Jonathan Delano, born 1676; died in Duxbury January 6, 1765; married January 12, 1699, Hannah Doty (granddaughter of Edward of the "Mayflower"). Their oldest son was —

(3) John Delano, born October 11, 1699; died 1774/5; married (1st) January 31, 1724, Ruth Prior. The second son of John and Ruth was —



FIREPLACE IN THE OLD KITCHEN OF DELANO COTTAGE

Note the brick oven in the back and the recess for the oak plank that closed the opening while baking was in progress

(4) John Delano, Jr., born 1742; died in Duxbury August 8, 1825; married Sarah Arnold. Their seventh child was —

(5) Nathan Delano, born May 15, 1781; died in Duxbury 1856; married December 4, 1804, Hulda Bates. Nathan was the last Delano to own the cottage. It was sold at auction by Peter Salmond, administrator of Nathan's estate, August 23, 1862 (Plymouth Probate Records, No. 6305), to Charles H. Chandler.

(6) Charles H. Chandler conveyed to Sumner H. Fernald, August 29, 1871 (Plymouth Deeds, book 382, page 209).

(7) Ellen M. Fernald to Harry S. Winslow, April 1, 1900 (Plymouth Deeds, book 796, page 275).

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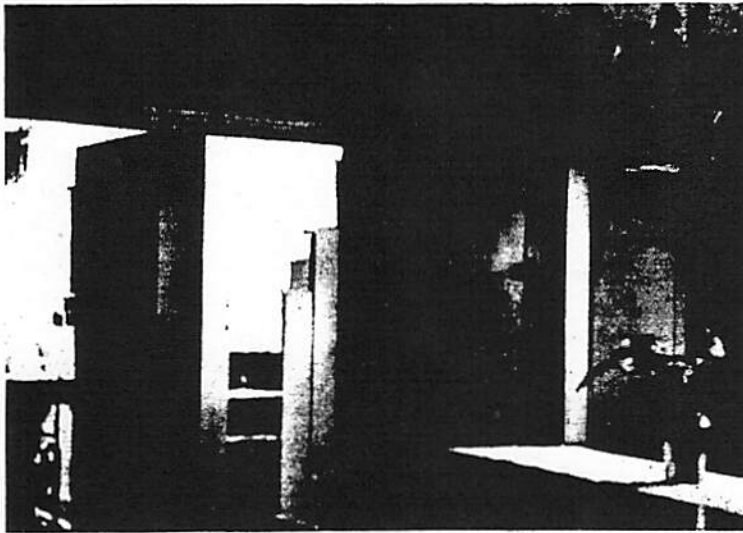
## ROMANTIC HISTORY OF DELANO COTTAGE

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(8) Harry S. Winslow to George W. Stedman, August 28, 1919 (Plymouth Deeds, book 1334, page 427).

(9) George W. Stedman to Agnes A. Farrell, November 5, 1919 (Plymouth Deeds, book 1343, page 45).

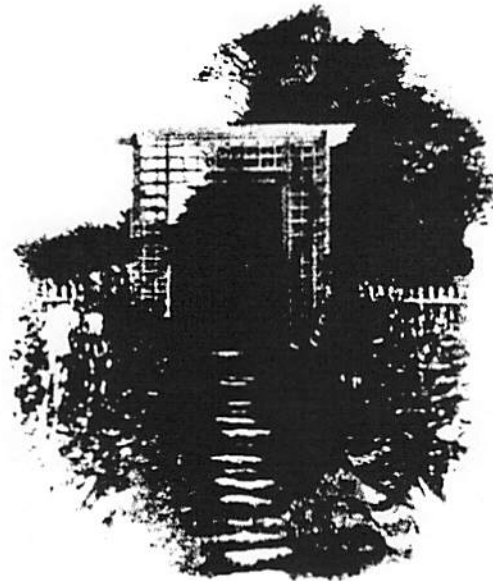
(10) Agnes A. Farrell to Gleason L. Archer (present owner), July 24, 1933 (Plymouth Deeds, book 1647, page 407).



ONE CORNER AND SIDE OF THE ANCIENT KITCHEN, DELANO COTTAGE

The door at the extreme right leads into the present kitchen. The closed door with the H and L hinges opens upon the cellar stairs. The pantry may be seen through the open door. The bathroom may be glimpsed at the extreme left

houses 2/26



"A STEPPING STONE WALK INVITES ONE"

## How Delano Cottage was Restored

CARROLLA A. BRYANT

(When Delano Cottage was purchased by G. L. Archer in July, 1933, it was seen at once that a skilled architect was needed to pass upon certain structural problems and to draw specifications for the guidance of workmen. George Ernest Robinson, a well-known architect of Boston, was chosen for the task. But constant supervision of restoration of so rare a treasure as Delano Cottage was also necessary, for the house had been "modernized," and none but a skilled antiquarian could detect and preserve the original workmanship. Miss Bryant undertook the task, living in Delano Cottage despite the discomfort and confusion of alterations. She subsequently decorated and furnished it. Her story should therefore be of interest to those who face similar problems.)

Although Delano Cottage was restored to its former beauty, it was also adapted to present-day living. None of the original lines of the cottage, partitions, doors or windows were altered. A dormer window stretching across the front roof was removed, thereby bringing out once again the long graceful slant of roof so typical of the Cape Cod Cottage. The rotten timbers and sunken floors were replaced, of course, but, so far as possible, material similar to the old was used.

Originally the interior finish, the floors and walls of these early cottages were unpainted. To make Delano Cottage more attractive for present-day use, the interior trim was painted white. Pumpkin yellow, so frequently seen in colonial houses, dark greens and marine blues were the colors used on the wide plank floors. Instead of leaving the plaster walls exposed, or of painting them, wall papering was carefully chosen from

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## HOW DELANO COTTAGE WAS RESTORED

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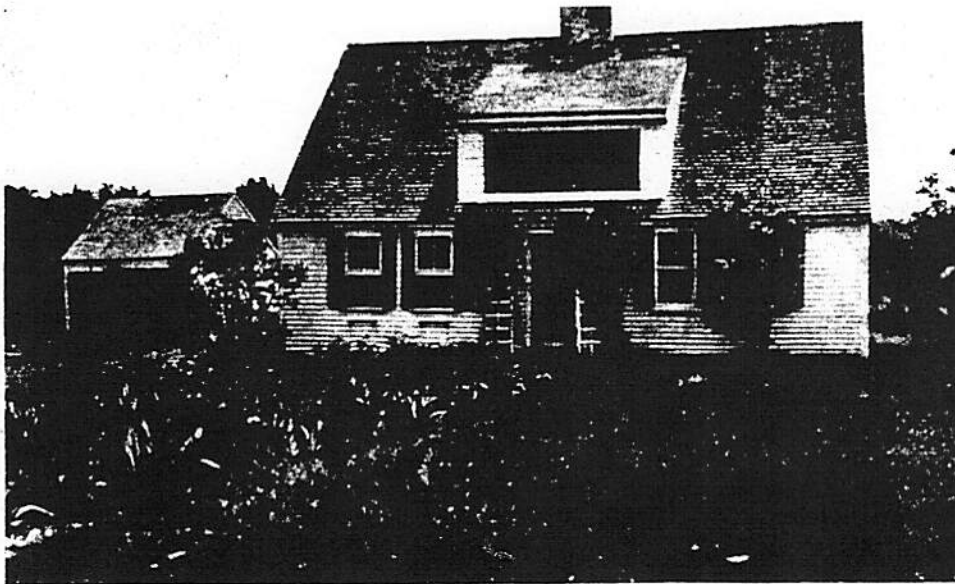
a selection reproduced from colonial paper of from one to two hundred and fifty years ago. With dark green shades, ruffled tie-back glass curtains, gay chintz overdrapes, walls and floors in harmony, hand-braided rugs, and a color scheme of blues, greens, rusts, yellows and rose, a charming and entirely homey atmosphere has been created.

In selecting furniture and accessories for the Delano Cottage, care was taken to choose only those pieces which were not only in keeping with the period in which the cottage was built, but also with the present. The furnishings throughout are simple and dignified reproductions, but with enough genuine antiques to blend into a delightful whole.

The cottage has been wired for electricity, but in such a way as not to offend those who would hold minutely to the far-away past, even to their own discomfort. Base plugs were installed in every room except the entry. Lamps, such as might have graced many a table in early days, wired for electricity, shed their pleasant beams about the rooms, while in the entry there is a pewter candle sconce.

The telephone, a most essential item in this modern world, is carefully concealed behind the curved headboard of the sleigh bed in the master bed room.

Installing the oil burner meant radiators and sacrificing one fireplace flue. By placing the radiators behind doors, or setting chairs in front of those exposed, they have been very effectively concealed.



THE OLD BARN IS SEEN IN THE DISTANCE — THE HORSE STALLS IN EVIDENCE

This picture was taken in July, 1933

*houses 23/26*

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## HOW DELANO COTTAGE WAS RESTORED

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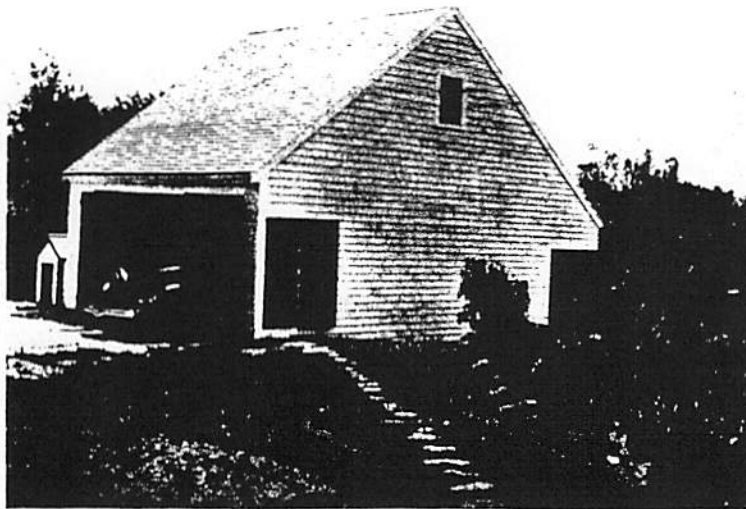
Even the electric refrigerator, range and oil burner were so installed as not to detract from the beauty of the cottage nor to offend the eye. The refrigerator was placed in the pantry beneath the preserve shelves.

The old porch was made into an up-to-date kitchen with electric range for cooking and an iron range for warmth. Since this room is for utility only, no attempt, other than not covering up the hand-made beams, was made to preserve any appearance to what it must have resembled. Though as a reminder of those hardy occupants of the cottage, strings of dried apples, onions, red peppers and braids of corn hang from the central beam.

Town water was also installed, and one of the former small bedrooms was made into a most satisfactory bathroom.

The cellar was cleaned out and deepened for a concrete floor. The foundation wall was rebuilt on one side, all masonry was pointed up. A fruit closet was built in the cellar, a necessary feature after the installation of a steam boiler.

The old barn, splendidly built in 1667, but lopsided from foundation collapse, was jacked up and underpinned with masonry. Because of its height the barn was a problem, but we hit upon the happy expedient of extending the roof at the eaves on both sides, giving the building greater depth for a two-car garage, with a woodshed under the rear extension. The effect was to transform an ugly structure into a building of rare charm. A concrete floor for the new garage and a gravel drive add modern but necessary touches to the picture.



THE OLD BARN GLORIFIED, MAY, 1934

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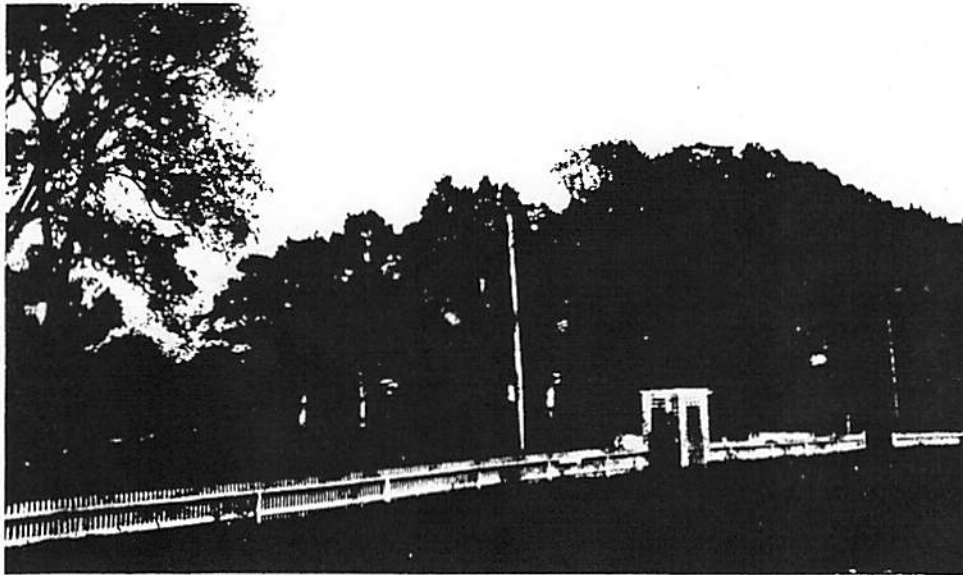


*houses 24/26*

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## HOW DELANO COTTAGE WAS RESTORED

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"THE LONG LINE OF WHITE PICKET FENCE"

Lawns and formal gardens hold no place at Delano Cottage. Instead, the old apple orchard back of the cottage and barn is gradually being restored. Since the ground lends itself to such, apple trees have been planted at one end of the front "lawn." While bordering the street, inside the long line of white picket fence, which lends its own bit of charm, elm and ash trees have been set out. Sugar maples line the driveway on either side, while a horse chestnut tree raises its stately head from that part of the "lawn." In the corners of the picket fence lilacs, syringas, flowering almonds, altheas and butterfly bushes were set out. Roses climb over the fence and the entrance arbor.

Hollyhocks and spring flowers wave a gay greeting by the front and side walls of the cottage. Roses and honeysuckle climb trellises by the entrance door and gable. Lilacs waft their sweet perfume in clumps near by. Bordering the front walk, driveway, and leading from the kitchen door to the garage, are alternating peonies and iris, planted by a former owner.

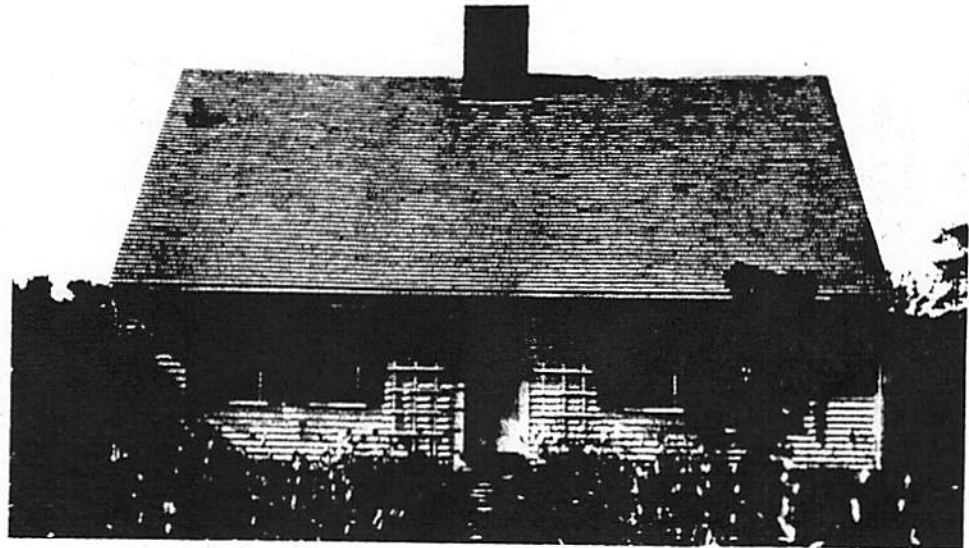
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## HOW DELANO COTTAGE WAS RESTORED

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From the present dining room one looks out on to a fragrant garden enclosed by a tiny white picket fence. Here one sees only flowers to pluck for an old-fashioned bouquet, — phlox, sweet William, candytuft, stocks, lavender, sweet rocket, baby's breath, mignonette, pinks, cornflowers, forget-me-nots, balsams, four-o'clocks, primroses, canterbury bells, delphinium, lupine, bleeding heart, verbenas, poppies and columbine. Pansies, cosmos, zinnias, marigolds, wall flowers, morning glories, sweet peas, asters and nasturtiums have their appropriate places too. Mindful of wintry days and hungry birds, sunflowers screen the vegetable garden at the rear of the cottage.

A stepping stone walk invites one from the roadside down a path bordered with gay spring flowers to a stately white door. Letting fall the simple brass knocker one may ask entrance to Delano Cottage!



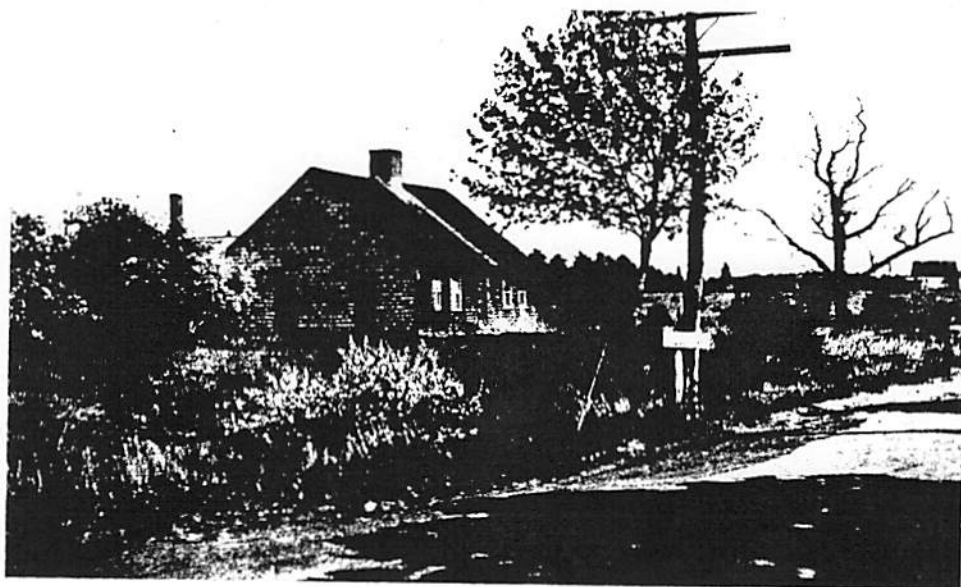
DELANO COTTAGE, JUNE, 1934

Restored to original condition in 1933

*Architect* — George Ernest Robinson of Boston  
*Supervisor of Restorations* — Miss Carrola A. Bryant  
*Owner* — Dean Gleason L. Archer of Suffolk Law School

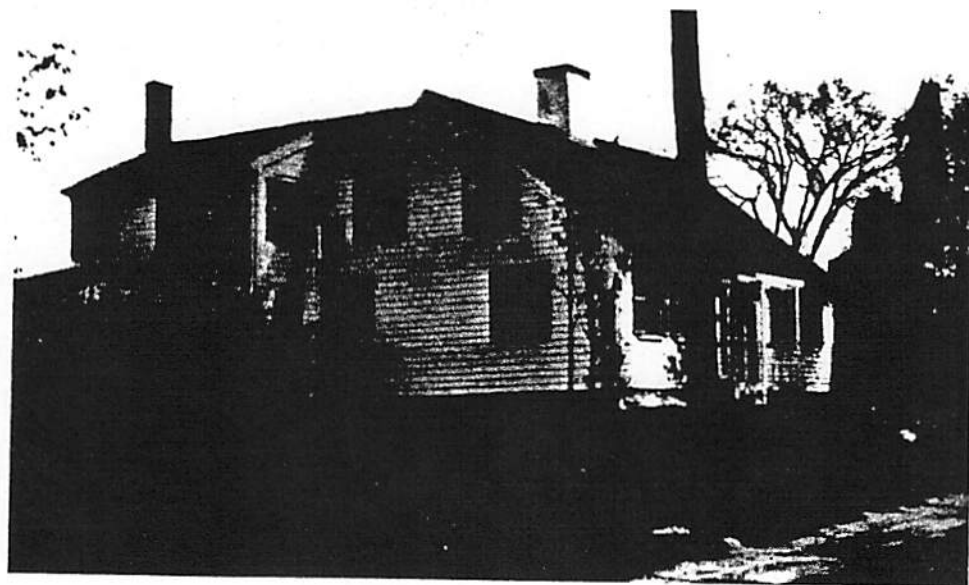
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(Illustrations from Dean Archer's camera)



A TYPICAL CAPE COD COTTAGE

Forlorn and time stained, but possessing symmetry and grace that have outlasted centuries of neglect



AN ANCIENT COTTAGE WITH SOME MODERN ALTERATIONS